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1932

Mary Rosalie Heslett
August 18, 1932
San Francisco

HARP SOLOS

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Tempo di Polacca DOMENICO SODERO	.75
<u>Paraphrase</u> on "The Sweetest Story Ever Told." A.F. PINTO	.60
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Dedicated to my pupil Ida Heintzen, Harpist of The Creatore Band.

PARAPHRASE
ON
THE SWEETEST STORY EVER TOLD.

A. F. PINTO.

HARP.

Andante.

f

affrett. assai

poco rit. cresc. e sempre affrett.

ff

The first system of music consists of two staves. The treble staff begins with a series of eighth notes, followed by a long melodic line that spans across the system. The bass staff provides a harmonic accompaniment with chords and some eighth notes.

The second system continues the piece. It features a dynamic marking of *mf* (mezzo-forte) in the treble staff. The notation includes various fingerings (1, 2, 3, 4) and articulation marks. The bass staff continues with its accompaniment.

The third system includes the instruction *Glissando* in the treble staff, indicating a slide effect. A measure number '13' is visible at the end of the system. The notation shows a mix of chords and melodic lines in both staves.

The fourth system is marked *sonore. ad lib.* (sonorous, ad libitum). It features a large, sweeping glissando in the treble staff that spans across the system. The bass staff has a more rhythmic accompaniment.

The fifth system is marked *p* (piano). It consists of a series of chords in the treble staff, with a corresponding accompaniment in the bass staff.

affrett. un poco. *poco rit.*

a tempo

affrett. *rit.*

a tempo

poco rit.

(B#)

a tempo
p

1 1
3 2 1
4 2 1
3 2 1
3

rall.

Scherzando.
a tempo
ten.
rall.
ten.
(B#)

affrett.

rit.

a tempo

rall.

sostenuto.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (B-flat). The time signature is 7/8. The music features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The tempo markings are *a tempo*, *rall.*, and *a tempo*. There are several slurs and accents throughout the system.

Second system of musical notation. It continues the grand staff from the first system. The tempo markings are *poco rit.*, *f*, and *rit.*. The music includes slurs, accents, and some fingerings (e.g., '1' above notes) in the treble clef.

Third system of musical notation. It features a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The music is marked *ff* (fortissimo) and includes a *rit.* (ritardando) marking. There are slurs and accents in both staves.

Fourth system of musical notation. It features a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music is marked *rit.* (ritardando). There are slurs and accents in both staves.


Fifth system of musical notation. It features a grand staff with a treble clef and a bass clef. The key signature has two sharps. The music is marked *ad lib.* (ad libitum). There are slurs and accents in both staves.

First system of musical notation. The treble clef staff contains a series of chords and melodic lines, with fingerings 12, 11, and 12 indicated above. The bass clef staff contains a few notes. A key signature of one sharp (E#) is indicated in the bass clef.

Second system of musical notation. The treble clef staff features complex chordal textures with fingerings 12 and 8. The bass clef staff has a few notes. A key signature of one flat (Bb) is indicated in the bass clef.

Third system of musical notation. The treble clef staff continues with complex textures and fingerings 12 and 8. The bass clef staff has a few notes. A key signature of one flat (Bb) is indicated in the bass clef.

Fourth system of musical notation. The treble clef staff shows a transition to a key signature of one sharp (E#), indicated in the bass clef. It features complex textures and fingerings 8. The bass clef staff has a few notes.



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